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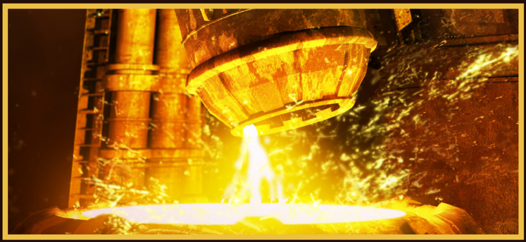
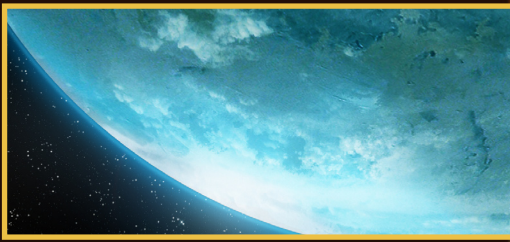
POST EFFECTS





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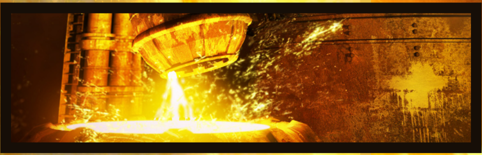

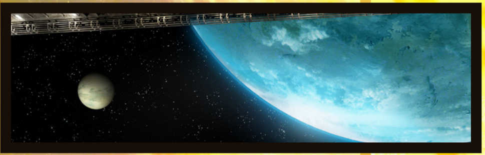

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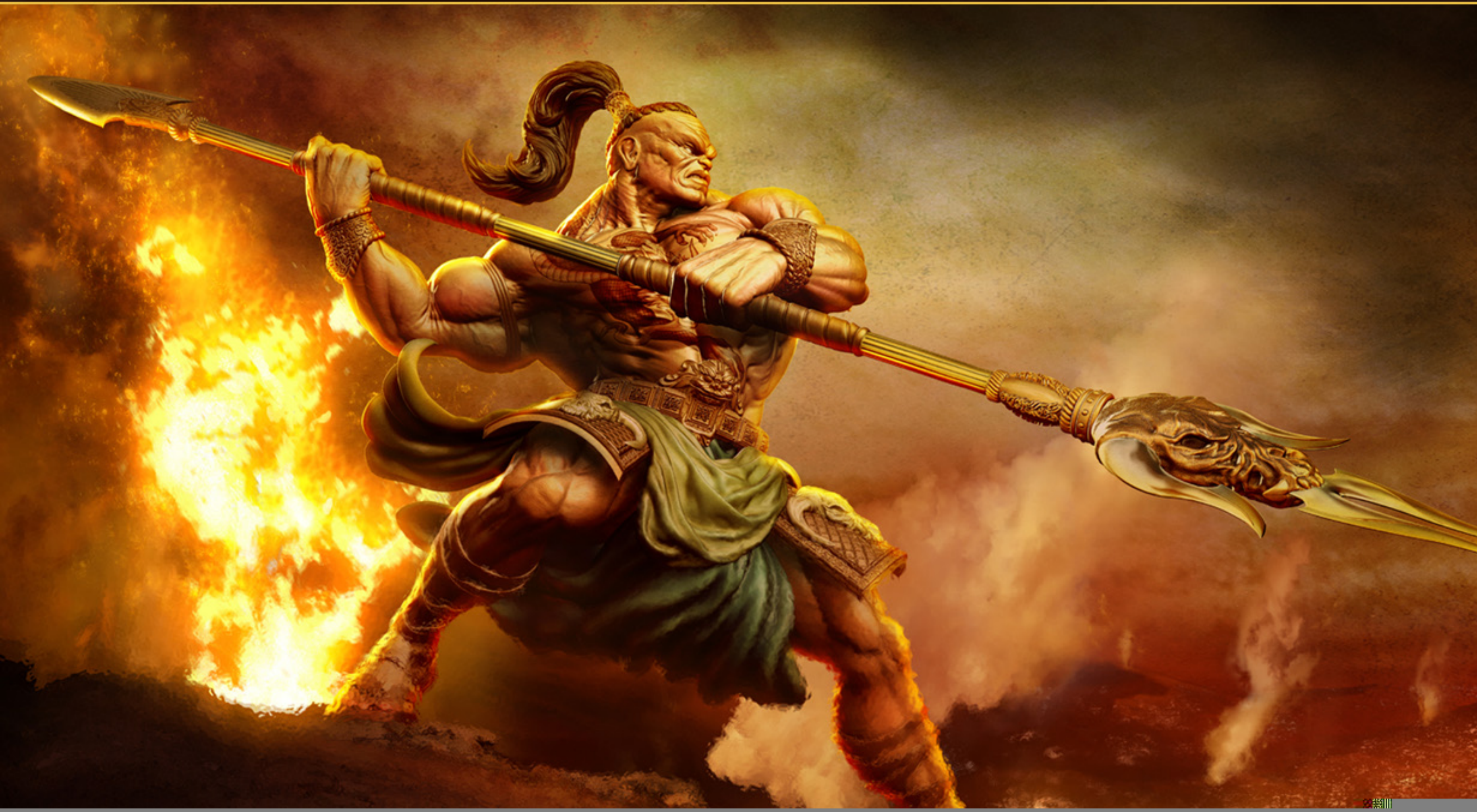
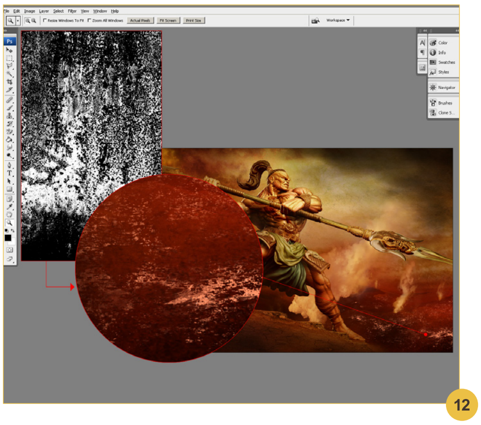
CHAPTER 01



FIRE EFFECT & HEAT HAZE

11



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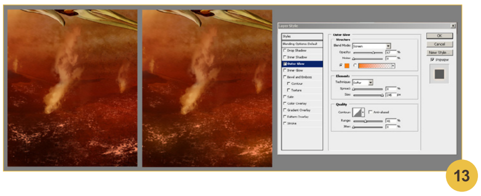

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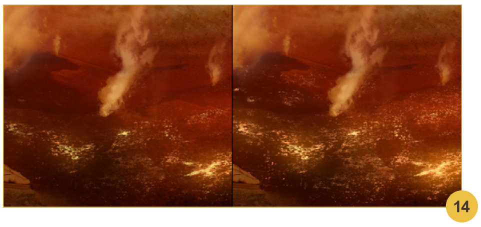

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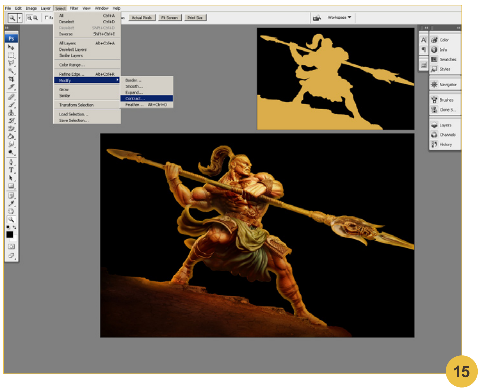

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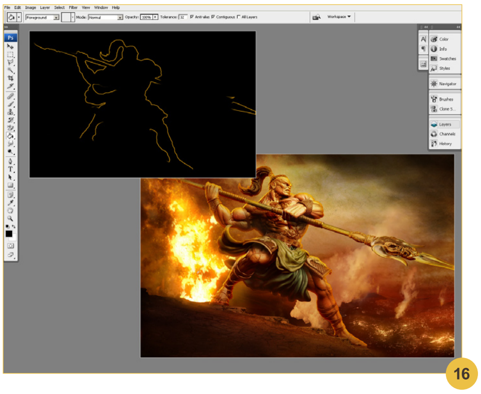

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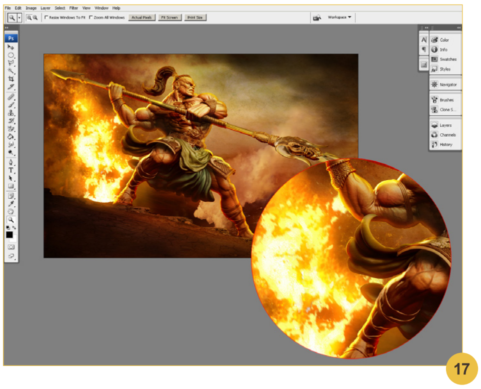

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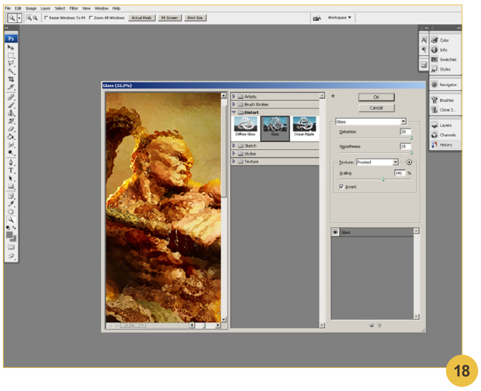


Glass

Distortion 20

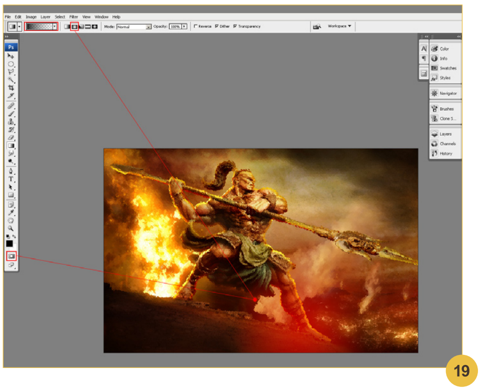
Smoothness 15

Texture: Frosted

Scaling 141 %

☑ Invert

18



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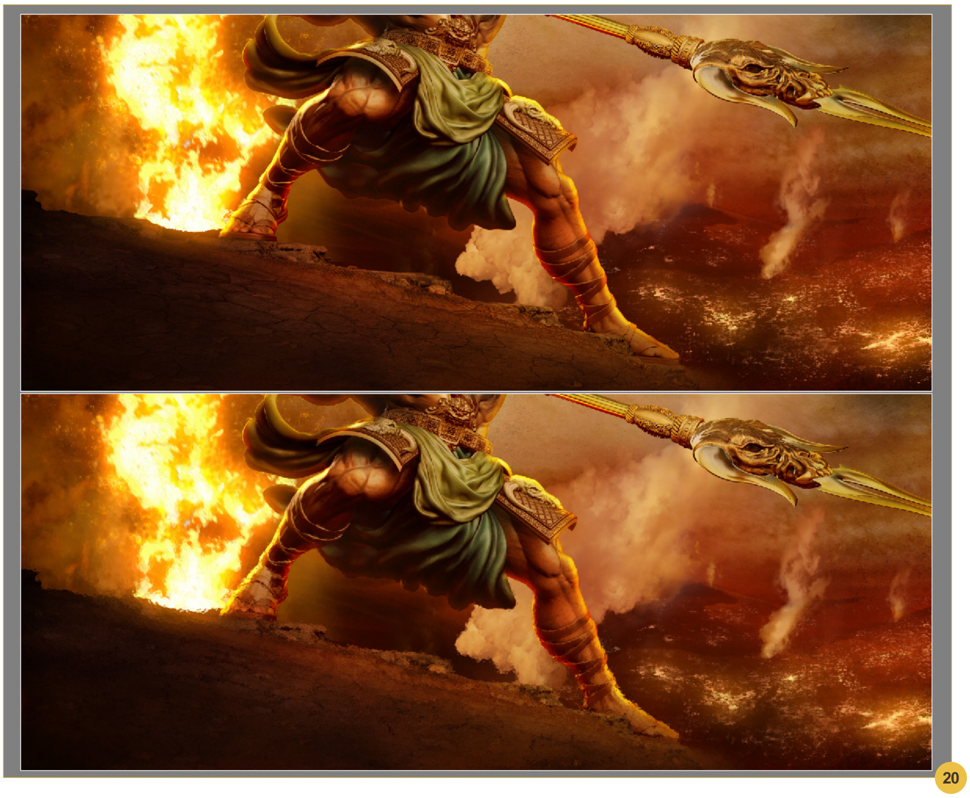

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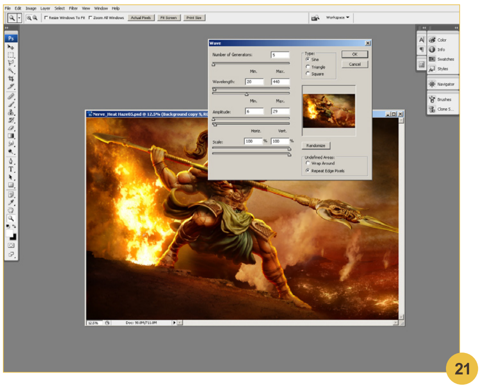


Wave

Number of Generators: 5

Type: ● Sine ○ Triangle ○ Square

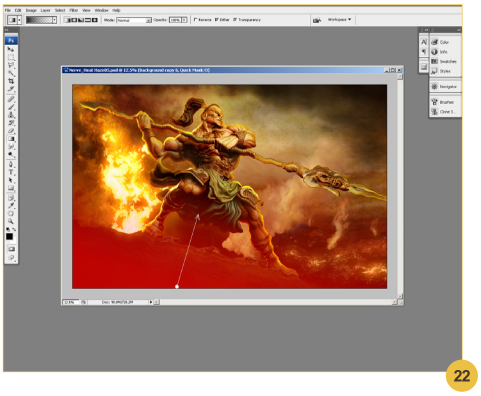
Wavelength: Min. 20 Max. 440

Amplitude: Min. 6 Max. 29

Scale: Horiz. 100 % Vert. 100 %

Undefined Areas: ○ Wrap Around ● Repeat Edge Pixels

21



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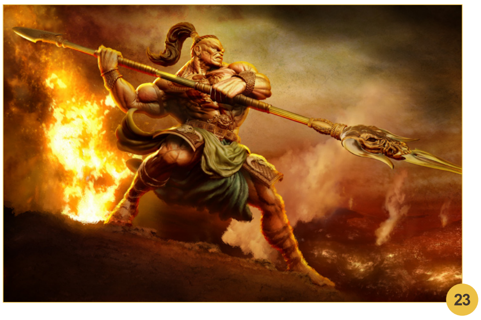

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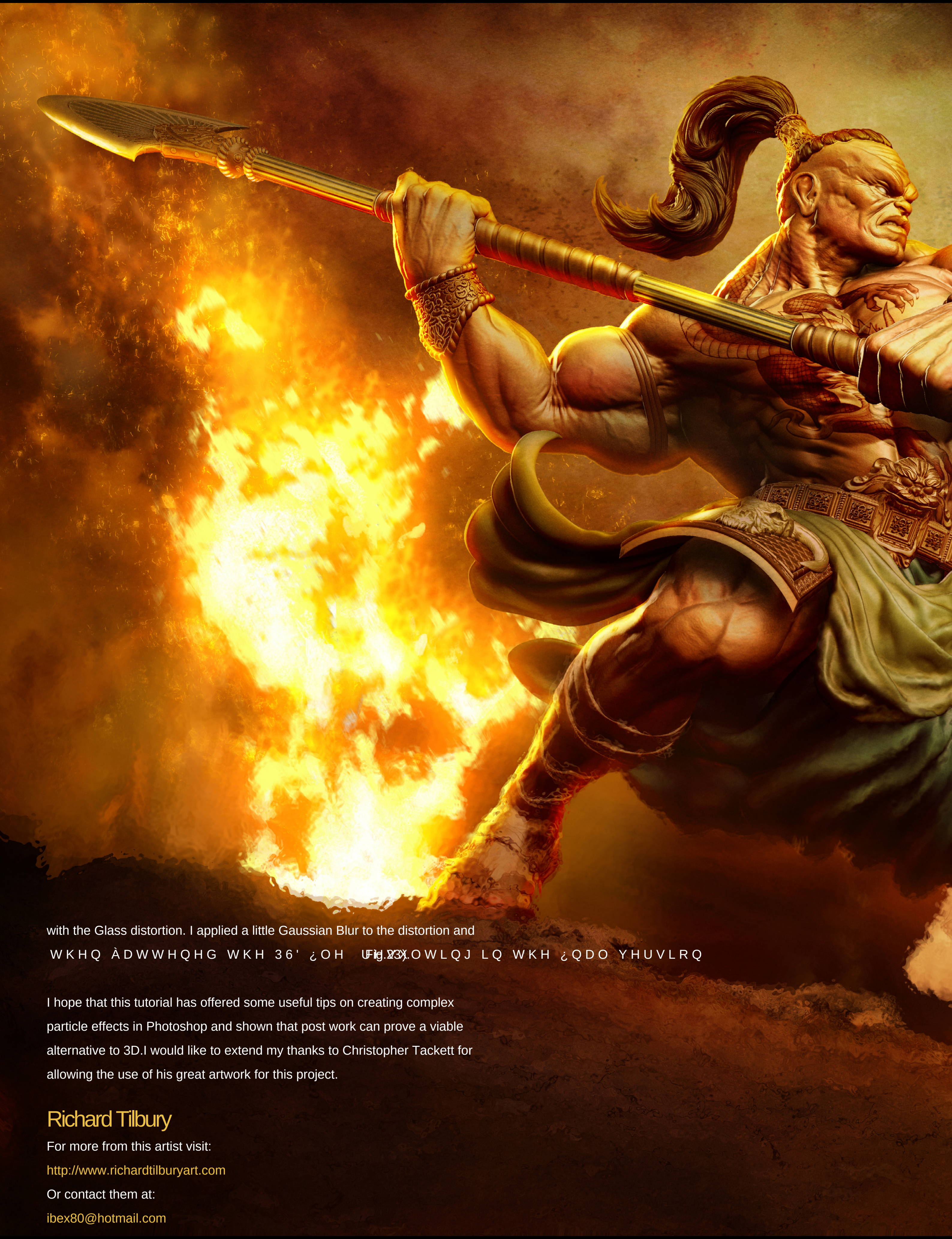


with the Glass distortion. I applied a little Gaussian Blur to the distortion and WKHQ ÀDWWHQHG WKH 36' ¿OH UHVXOWLQJ LQ WKH ¿QDO YHUVLRQ (Fig.23).

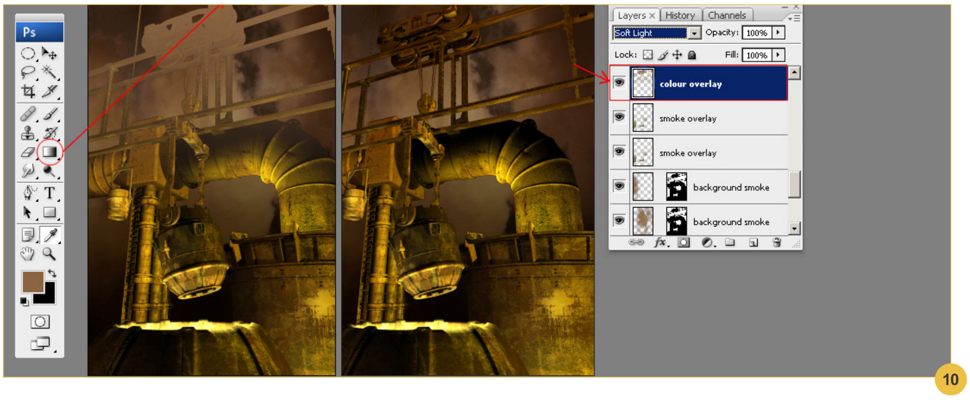
I hope that this tutorial has offered some useful tips on creating complex particle effects in Photoshop and shown that post work can prove a viable alternative to 3D.I would like to extend my thanks to Christopher Tackett for allowing the use of his great artwork for this project.

Richard Tilbury
For more from this artist visit:
http://www.richardtilburyart.com
Or contact them at:
ibex80@hotmail.com

CHAPTER 02

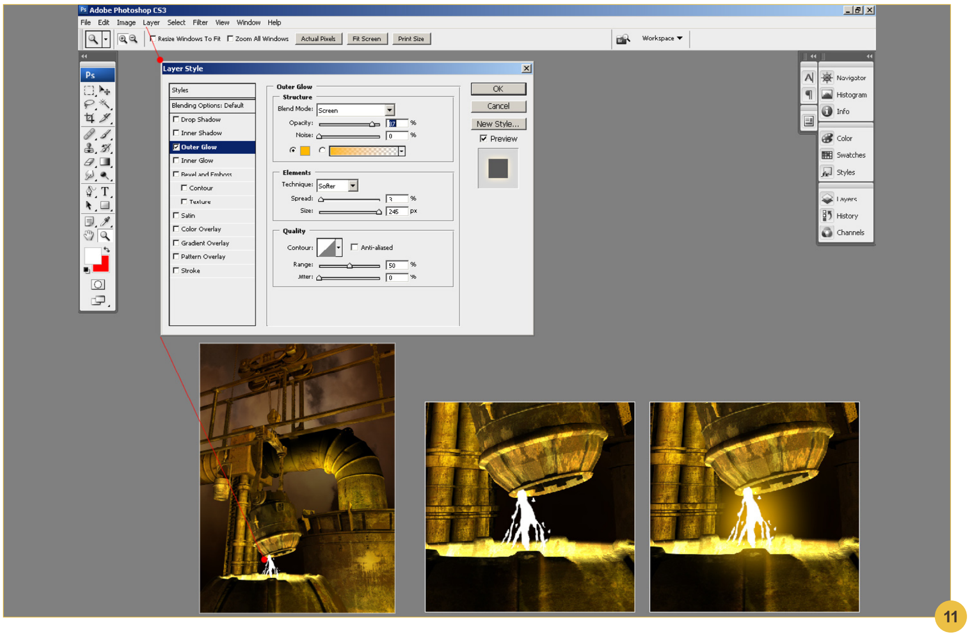
Sparks & Glows

09



Layers | History | Channels
Soft Light
Opacity: 100%
Lock:
Fill: 100%
colour overlay
smoke overlay
smoke overlay
background smoke
background smoke

10


Adobe Photoshop CS3
File Edit Image Layer Select Filter View Window Help
Resize Windows To Fit
Zoom All Windows
Actual Pixels
Fit Screen
Print Size
Workspace
Navigator
Histogram
Info
Color
Swatches
Styles
Layers
History
Channels

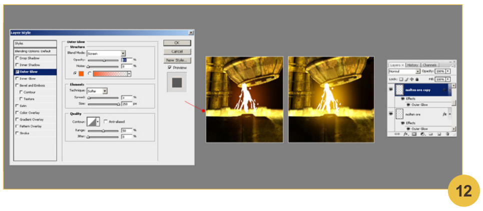
Layer Style

Styles
Blending Options: Default
☐ Drop Shadow
☐ Inner Shadow
☑ Outer Glow
☐ Inner Glow
☐ Bevel and Emboss
☐ Contour
☐ Texture
☐ Satin
☐ Color Overlay
☐ Gradient Overlay
☐ Pattern Overlay
☐ Stroke

Outer Glow
Structure
Blend Mode: Screen
Opacity: 87 %
Noise: 0 %
Elements
Technique: Softer
Spread: 3 %
Size: 245 px
Quality
Contour: ☐ Anti-aliased
Range: 50 %
Jitter: 0 %

OK
Cancel
New Style...
☑ Preview

11



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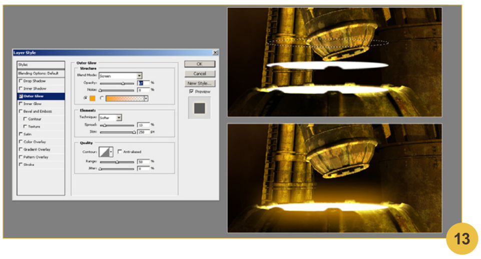

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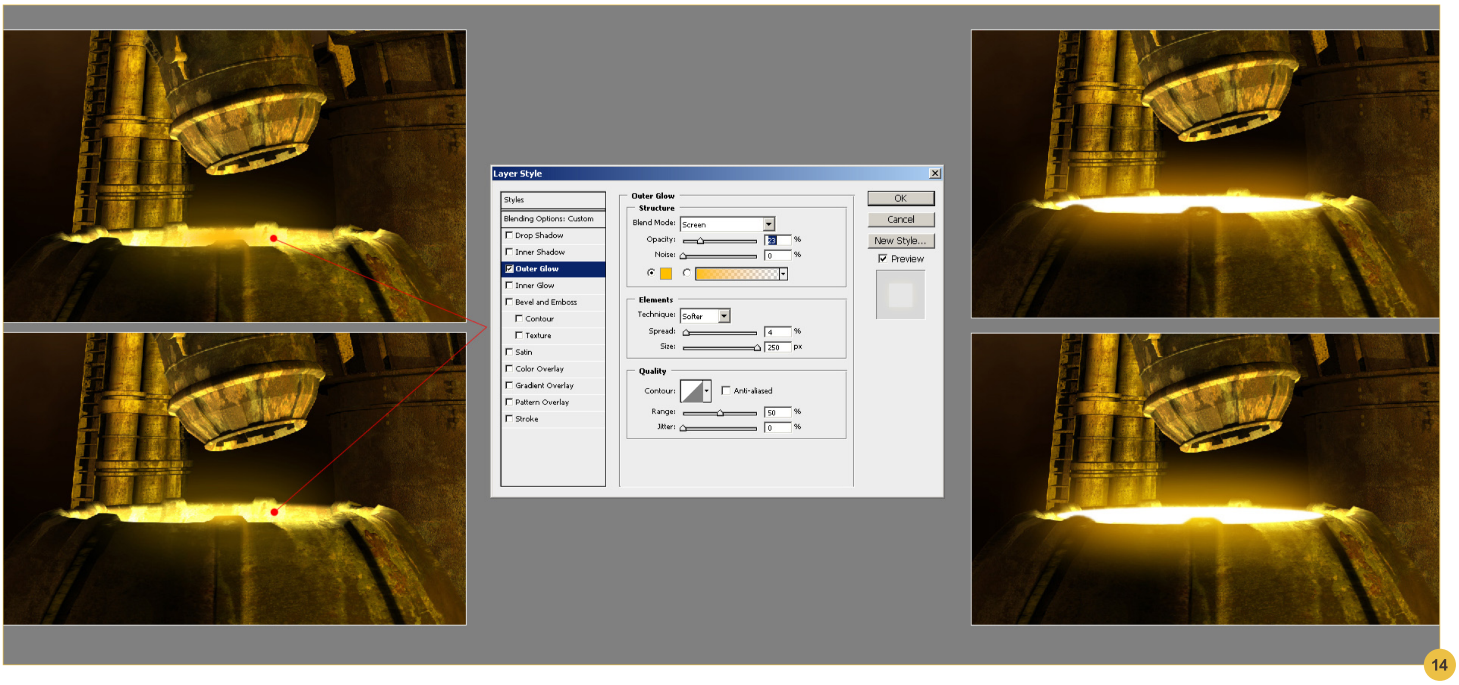

Layer Style
Styles
Blending Options: Custom
☐ Drop Shadow
☐ Inner Shadow
☑ Outer Glow
☐ Inner Glow
☐ Bevel and Emboss
☐ Contour
☐ Texture
☐ Satin
☐ Color Overlay
☐ Gradient Overlay
☐ Pattern Overlay
☐ Stroke
OK
Cancel
New Style...
☑ Preview

Outer Glow

Structure

Blend Mode: Screen

Opacity: 23 %

Noise: 0 %

Elements

Technique: Softer

Spread: 4 %

Size: 250 px

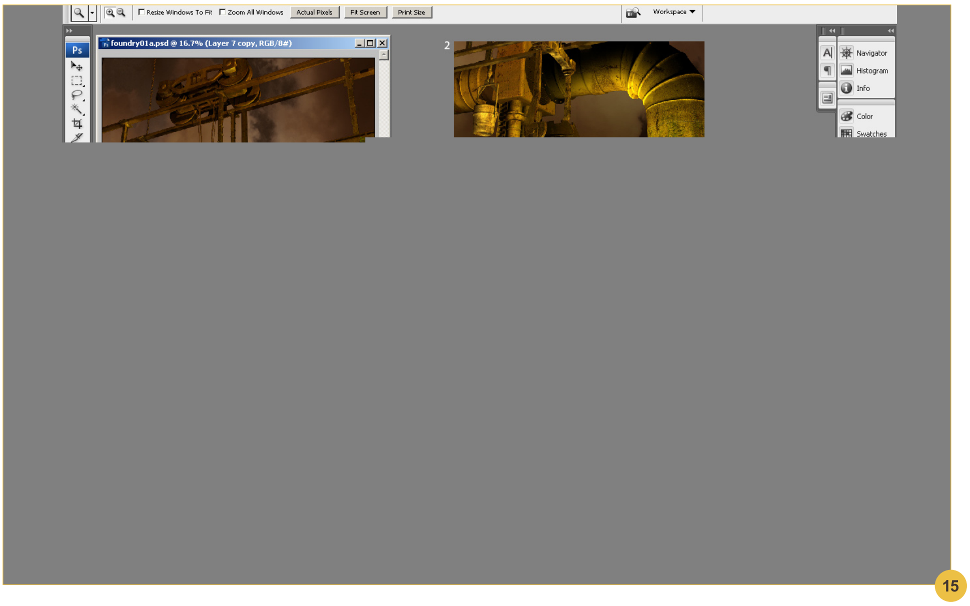
Quality

Contour: ☐ Anti-aliased

Range: 50 %

Jitter: 0 %

14


☐ Resize Windows To Fit
☐ Zoom All Windows
Actual Pixels
Fit Screen
Print Size
Workspace
foundry01a.psd @ 16.7% (Layer 7 copy, RGB/8#)
2
Navigator
Histogram
Info
Color
Swatches

15

16

CHAPTER 03

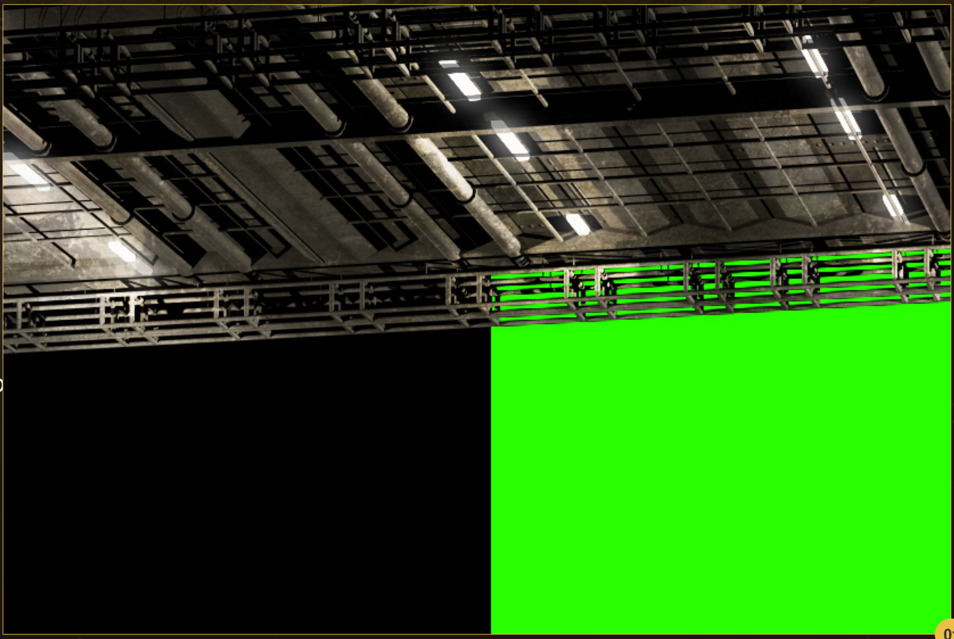
SPACE

Chapter 03 - Space

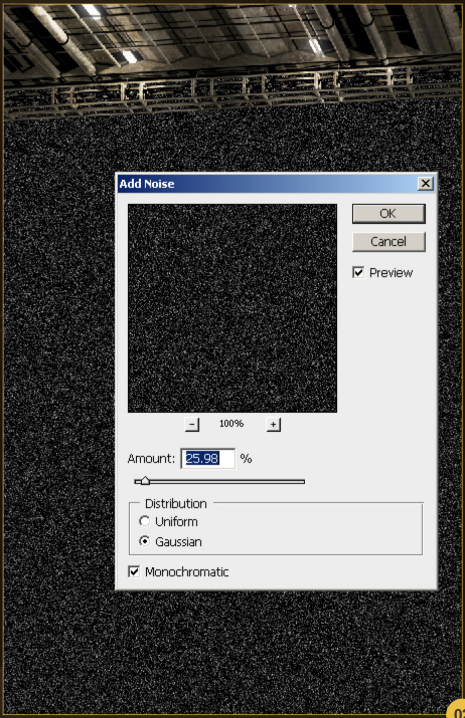
Software used: 3ds Max & Photoshop

Introduction

This tutorial focuses on creating a space environment that could make a suitable EDFNGURS WR D VFL¿ VFHQH focus I have prepared a space hangar that deliberately leaves a large void that can be ¿OOHG LQ 3KRWRVKRS :H VKD WHFKQLTXHV XVHG WR FUHDW a look at the value of using a custom brush. No space scene would feel complete without a planet or two and so we will also look at how to add these, alongside a nebula.



01



Add Noise

Amount: 25.98 %

Distribution
○ Uniform
● Gaussian

☑ Monochromatic

☑ Preview

02

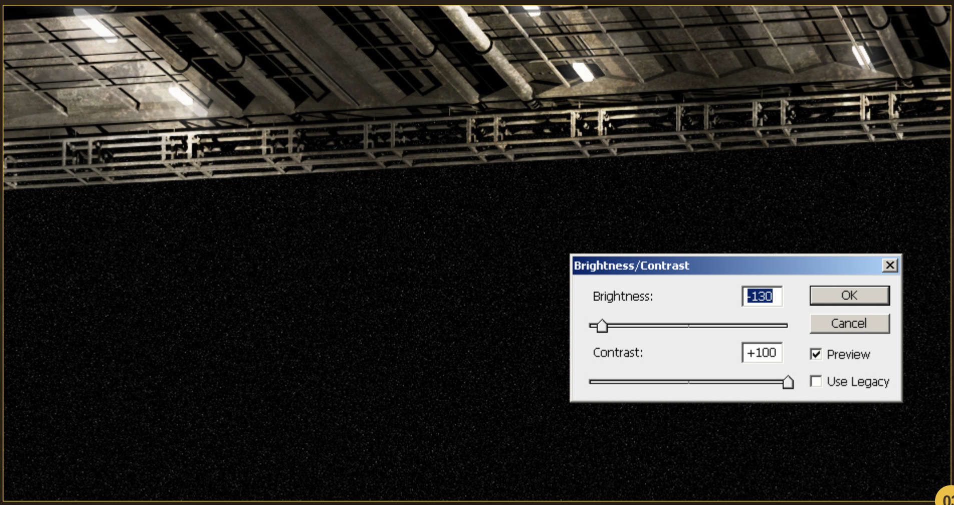
Stars

I made sure to choose a pure black as the environment color within my 3D package, for obvious reasons, and then saved out the image as a TGA in order to quickly select the background, which would be a little tricky along the ceiling edge (Fig.01 7KH GLI¿FXO convey with any view into space is a sense of depth as we are looking into a void and as such there are no visible markers by which to gauge distance. Of course there are plenty of stars, but these vary in size and brightness and so can be deceiving. If you had an alignment of similar planets you could have a measuring stick, however this would look unnatural and so we need to vary the size and brightness of the star ¿HOG LQ RUGHU WR FUHDWH

The best method is to use a few layers, but perhaps the quickest and easiest way to start is ZLWK WKH 1RLVH ¿OWHU , FUHD , ¿OOHG ZLWK EODFN DQG WKHQ and added a value which suited the size of the render (Fig.02). This will comprise the farthest stars, after which we will gradually move closer toward the camera.

At the moment the scene has far too many equidistant stars. By increasing the contrast and lowering the brightness it is possible to add some variety and depth (Fig.03).

Another useful way of creating stars is by way of a custom brush. Using this approach I began by Using a hard round brush and painting in a few random spots of varying sizes (Fig.04). This is turned into a brush by making a selection area DURXQG WKH GRWV DQG WKHQ J Brush Preset and naming the brush.



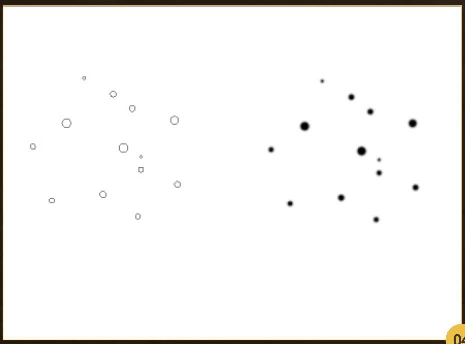
Brightness/Contrast

Brightness: -130

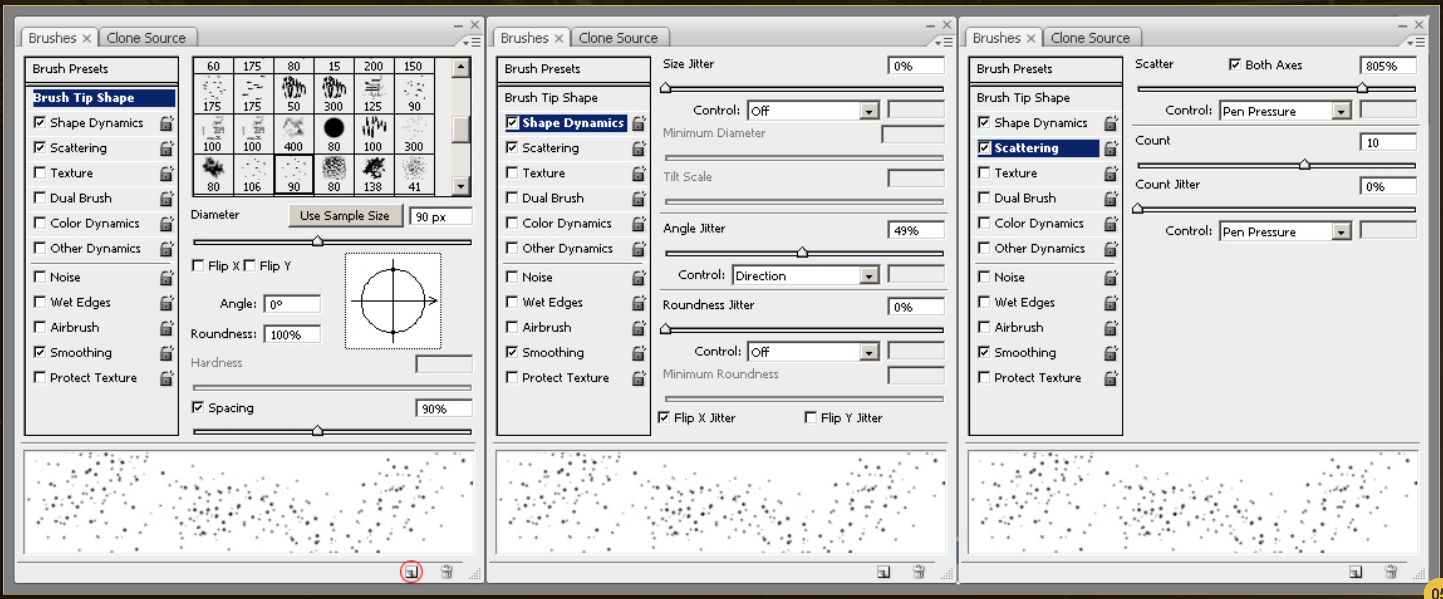
Contrast: +100

☑ Preview
☐ Use Legacy

03



04



☑ Shape Dynamics
☑ Scattering
☐ Texture
☐ Dual Brush
☐ Color Dynamics
☐ Other Dynamics
☐ Noise
☐ Wet Edges
☐ Airbrush
☑ Smoothing
☐ Protect Texture

Diameter: 90 px
☐ Flip X ☐ Flip Y
Angle: 0°
Roundness: 100%
☑ Spacing: 90%

Size Jitter: 0%
Control: Off
Angle Jitter: 49%
Control: Direction
Roundness Jitter: 0%
Control: Off
☐ Flip X Jitter ☐ Flip Y Jitter

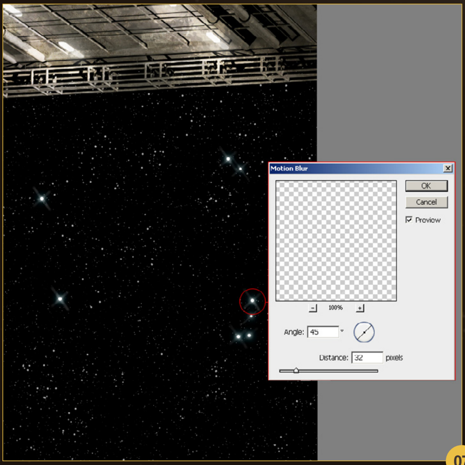
Scatter: ☑ Both Axes 805%
Control: Pen Pressure
Count: 10
Count Jitter: 0%
Control: Pen Pressure

05

I then accessed the brush settings and altered the Brush Tip, Shape Dynamics and Scattering, using the parameters seen in Fig.05. Once done it is necessary to create a new brush by clicking the small icon ringed in red and saving out the brush once more in order to preserve the new settings.

A new layer can now be created and then the brush used to broadly paint in a larger group of stars. It is best to paint randomly across the designated area and not worry too much about placement as you can always erase individual VWDUV ODWHU DQG UH¿QH WKH FRPSRVLWLRQ $ JRRG practice is to use an eraser with no pressure sensitivity to fully delete certain stars and once you are happy, reduce the opacity in order to vary the brightness – as much depth as possible is the aim here (Fig.06).

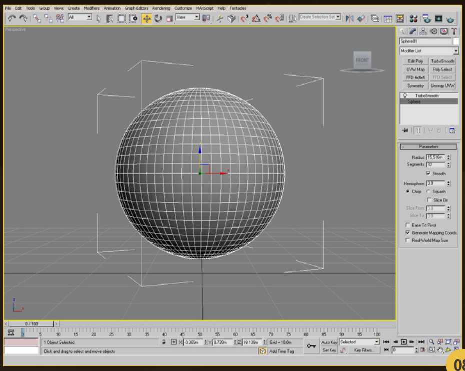
06



Angle: 45
Distance: 32 pixels

07

7KH WKLUG DQG ¿QDO VHW RI VWDUV FRQFHUQV WKH largest, which appear nearest to the viewer. Using a hard round brush I added in a few dots and then duplicated the layer. Going to Filter > Blur > Motion Blur, I added a blur along a diagonal axis. This layer was then duplicated DQG ÀLSSHG KRUL]RQWDOO\ WR FUHDWH D VWDUEXUVW effect (Fig.07). By keeping these on a separate layer you have the option of moving, duplicating and re-scaling them without affecting the rest add these alongside a nebula.


08

09

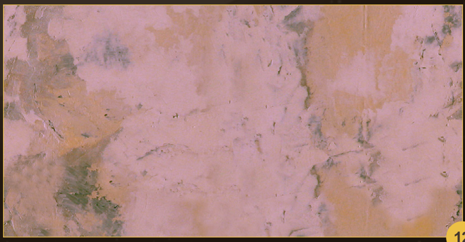
Planets

For the purposes of this tutorial we will have a look at creating planets in two different ways, which should suit most scenarios. First of all we will focus on how to create a distant planet before moving on to a close-up one. As this tutorial is aimed at 3D artists, this technique will seem elementary but very effective. In this instance I am using 3ds Max, but this method can be followed in any 3D package.

I created a standard sphere, ensuring I had the ³*HQHUDWH 0DSSLQJ &RRUGV´ ER then added some smoothing via Turbosmooth (Fig.08). I then found a texture that resembled a planet (Fig.09). In my case this was a painted surface, but there are many textures that can work. For example, Fig.10 shows a stone surface that could be used to describe a desert

10

11



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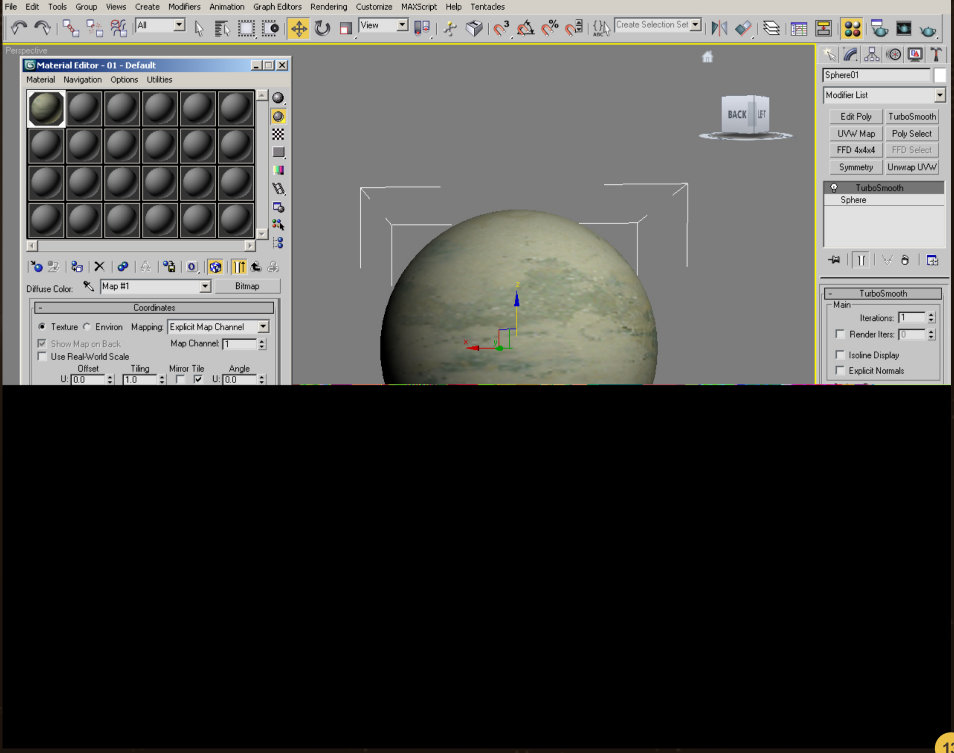


File Edit Tools Group Views Create Modifiers Animation Graph Editors Rendering Customize MAXScript Help Tentacles
Perspective
Material Editor - 01 - Default
Material Navigation Options Utilities
Diffuse Color: Map #1 Bitmap
Coordinates
Texture Environ Mapping: Explicit Map Channel
Show Map on Back Map Channel: 1
Use Real-World Scale
Offset Tiling Mirror Tile Angle
U: 0.0 1.0 U: 0.0
BACK LEFT
Sphere01
Modifier List
Edit Poly TurboSmooth
UVW Map Poly Select
FFD 4x4x4 FFD Select
Symmetry Unwrap UVW
TurboSmooth
Sphere
TurboSmooth
Main
Iterations: 1
Render Iters: 0
Isoline Display
Explicit Normals

13

planet and Fig.11 is a stone wall that could be the basis for a moon. Fig.12 is similar to the one I chose, which could also work. I suggest picking up your digital camera and taking a stroll – you will be surprised at how many common and everyday surfaces can be transformed into a planet, especially with a macro lens!

I applied the texture directly to my sphere without any UVW mapping and then rotated the angle so that the general flow was horizontal instead of vertical (Fig.13). Using the default lighting, I hit "Render" and then the planet was ready to be exported (Fig.14). If you wish to control the direction and intensity of light then some lights can be added into the scene. Once in Photoshop I duplicated the planet, darkened it slightly and then used a large soft airbrush to delete the lower left, which created a broader shadow across the upper right hemisphere (Fig.15).

14

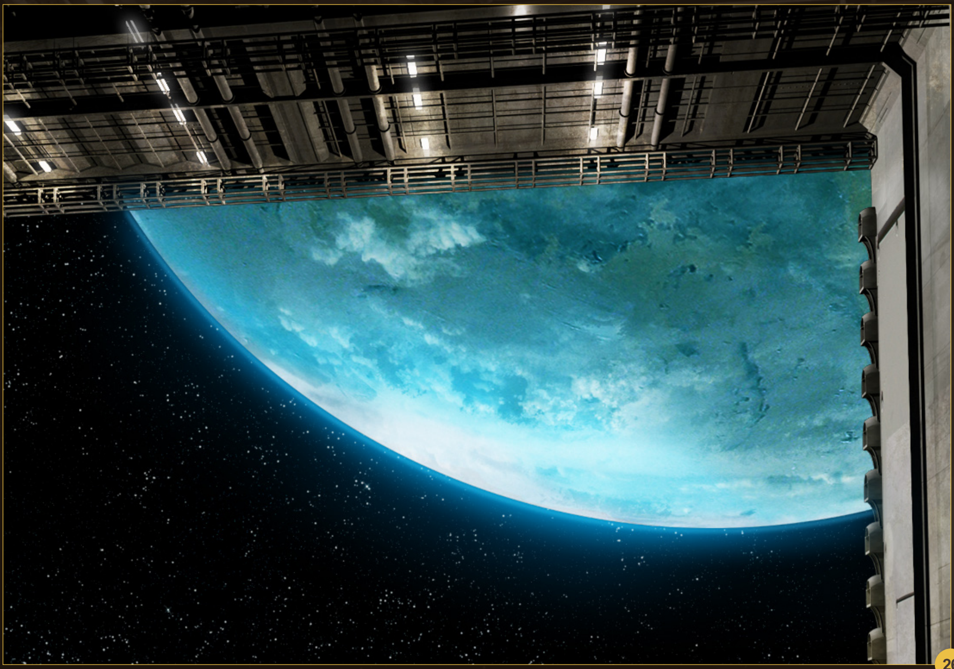
15

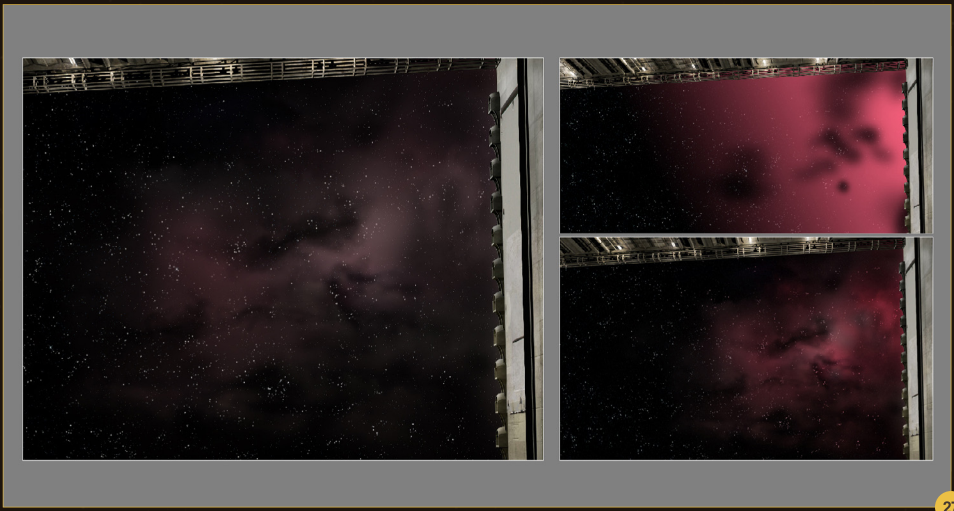
We shall now add a planet in the foreground, but only show a portion of it due to the proximity and so the first thing to do

After deleting the line along the two right angles the planet was complete, which you can see here in Fig.26.

Nebula

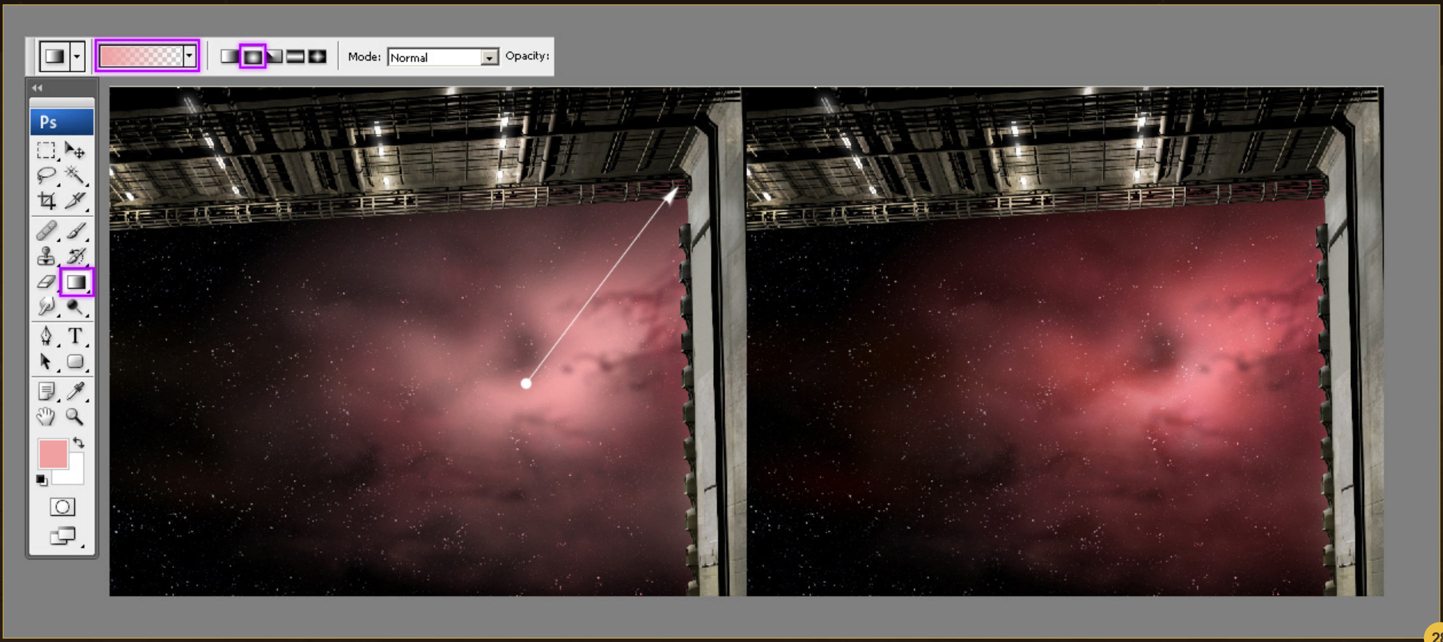
The last feature we will add into our scene as an alternative is a nebula, or interstellar cloud, which often appears very psychedelic in color. These vary dramatically, but are certainly a well-known feature of space and worth exploring. The great thing about nebulas is that they do not seem to have any discernible structure and so you can really be creative. The key technique is to separate out your layers and experiment with the blending modes and color schemes, as you will be able to produce a whole array of different clouds from a limited number of layers.


26

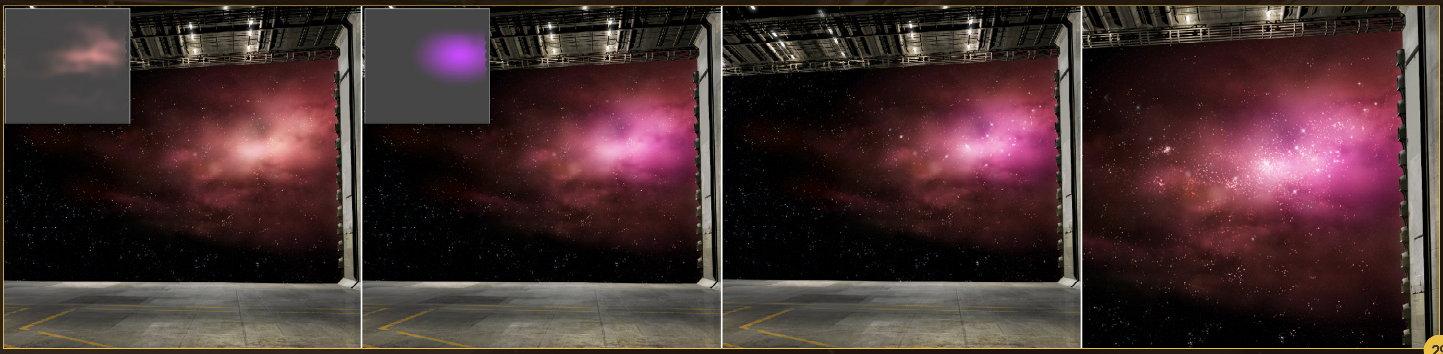

27

7KH ¿UVW OD\HU FDQ E Fig.27 HQ R which is nothing more than few random strokes using a soft round airbrush with the opacity turned down to around 50%. I chose to use a dull purple, but any color works really depending RQ \RXU GHVLUHG ¿QDO HIIHFW

On a separate layer I painted in a large cloud (upper right), which I faded out on one side before setting the blending mode to Overlay (lower right). A new layer was used to add a brighter area around the center and, using a Radial Gradient with a Foreground to


Mode: Normal
Opacity:

28



29

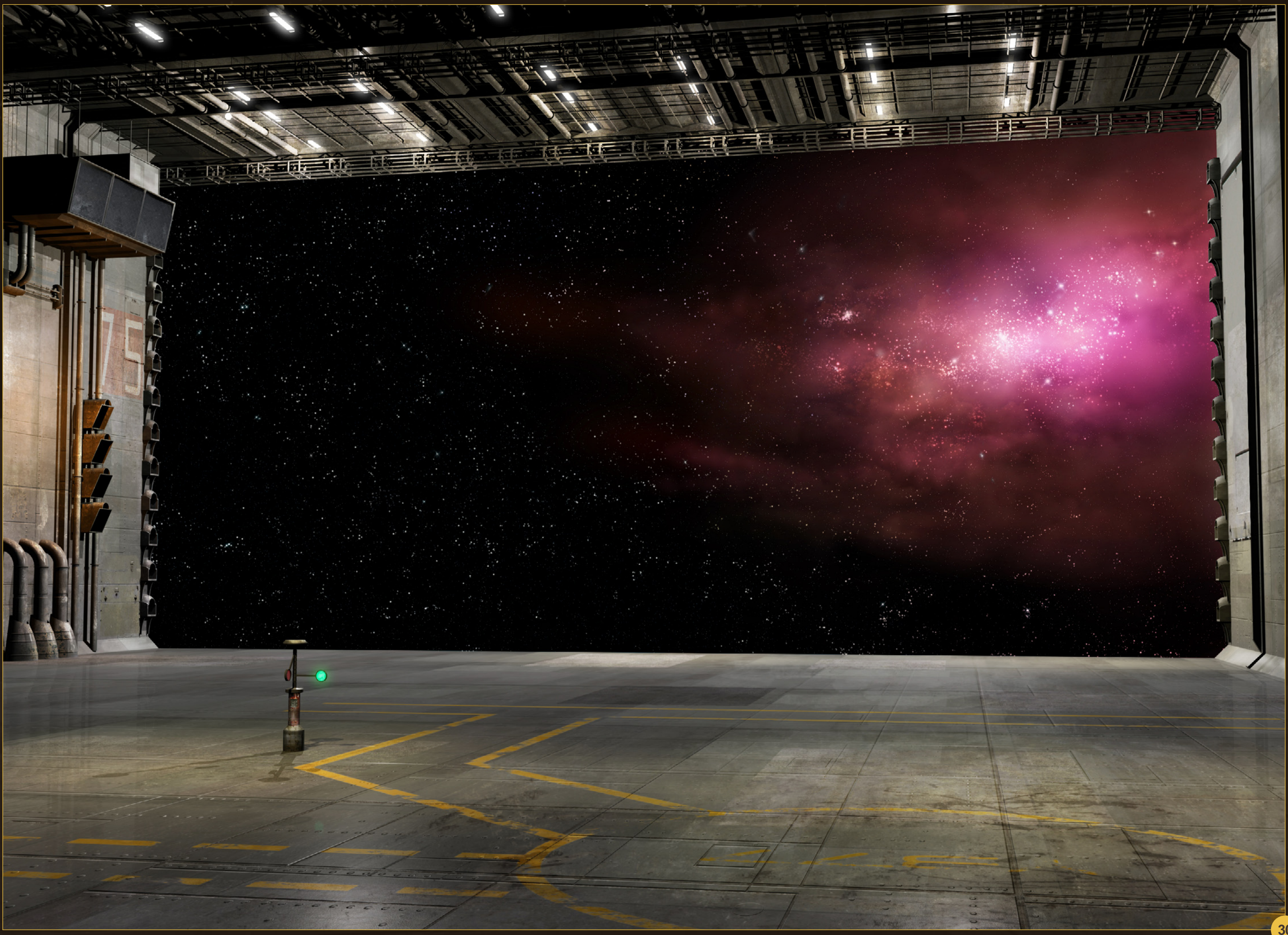
Transparent preset, I dragged from the middle outward using a pale pink, as shown in Fig.28. The blending mode was then set to Linear Light, which gave the nebula an ethereal glow emanating outward from the center. You will notice on the right that I used a soft eraser to reveal a few lines that look like clouds, which helps break up the symmetry a little.

The following four images (Fig.29) examine the process of building the detail using separate OD\HUV ,Q WKH ¿UVW XSSHU small cloud using the same pink and blending mode apparent in Fig.28. The Soft airbrush is the best tool for this job, especially with the opacity turned down, as it conveys a quality that resembles the dispersion of gas.

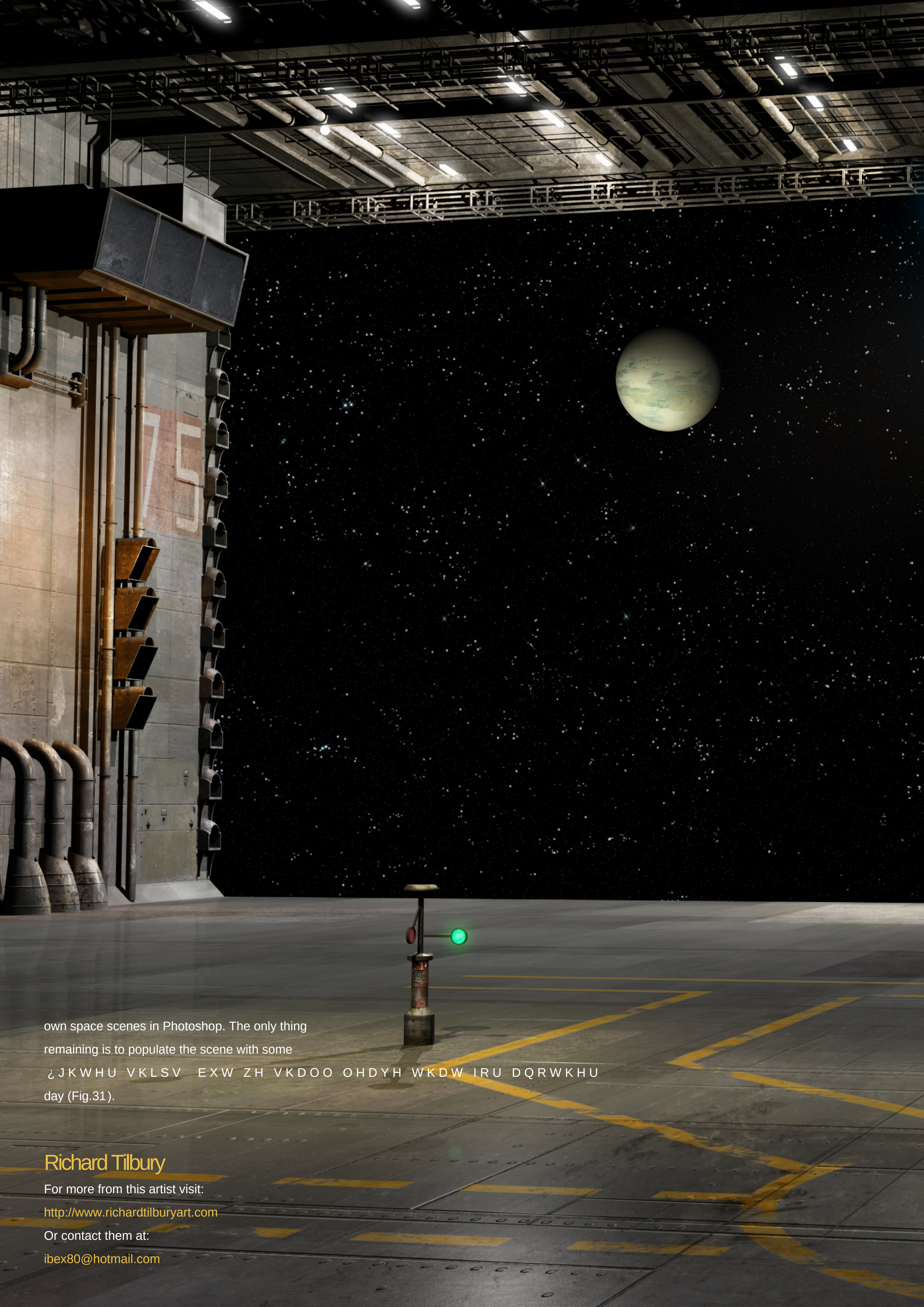
The next layer incorporated a different color, but this time the blending mode was set to Soft Light (upper right). The bottom two images reveal two sizes of star clusters, the largest being on the left. These were done using the same techniques covered earlier in the tutorial, with the smaller of the two clusters utilizing the custom brush.

+HUH LV WKH ¿QDO YHUVLRQ :LW remaining intact, it is easy to experiment with the colors and change the composition (Fig.30).

This completes the tutorial, which I hope has given you some useful pointers for tackling your



30



own space scenes in Photoshop. The only thing remaining is to populate the scene with some ¿JKWHU VKLSV EXW ZH VKDOO OHDYH WKDW IRU DQRWKHU day (Fig.31).

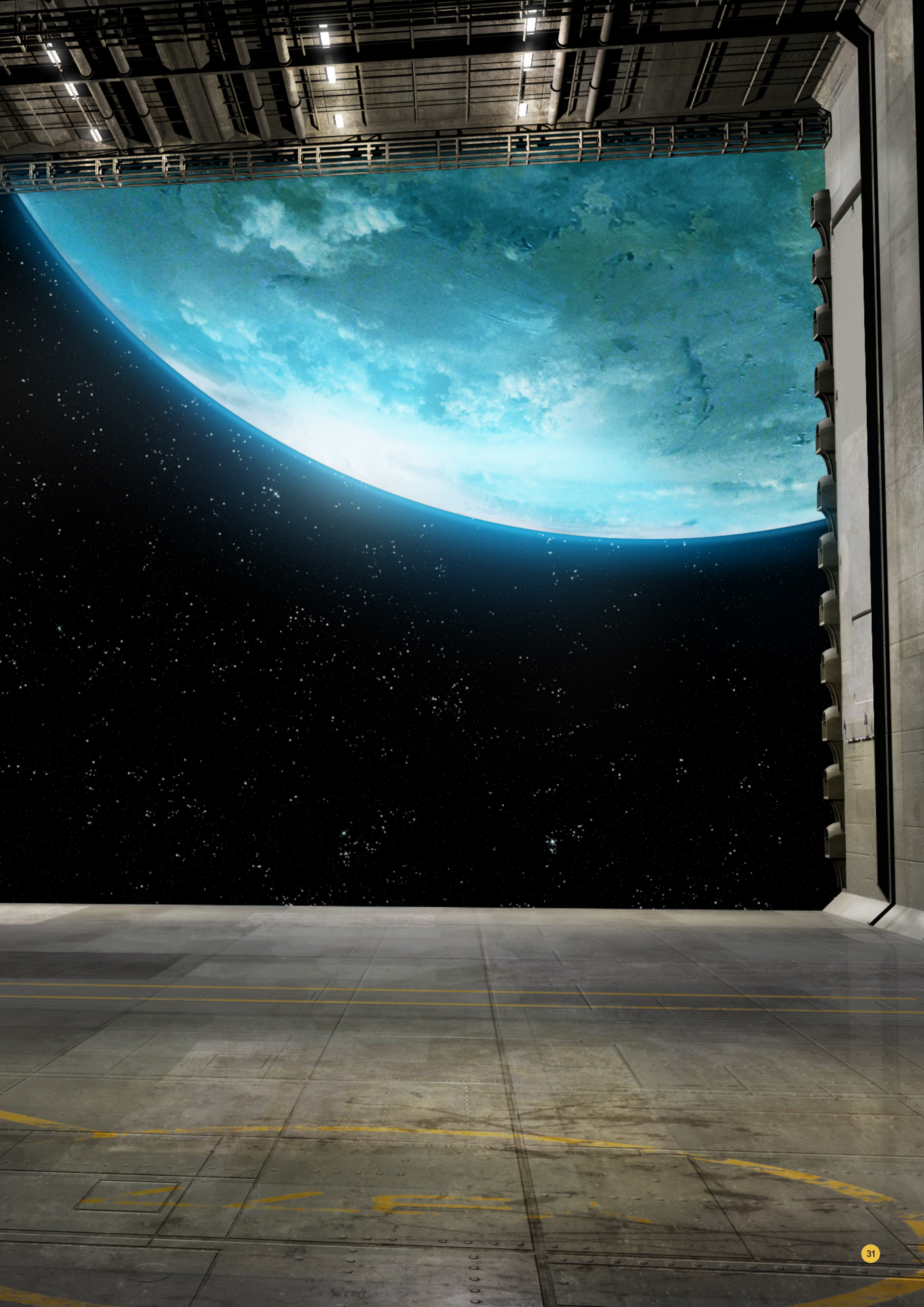
Richard Tilbury

For more from this artist visit:

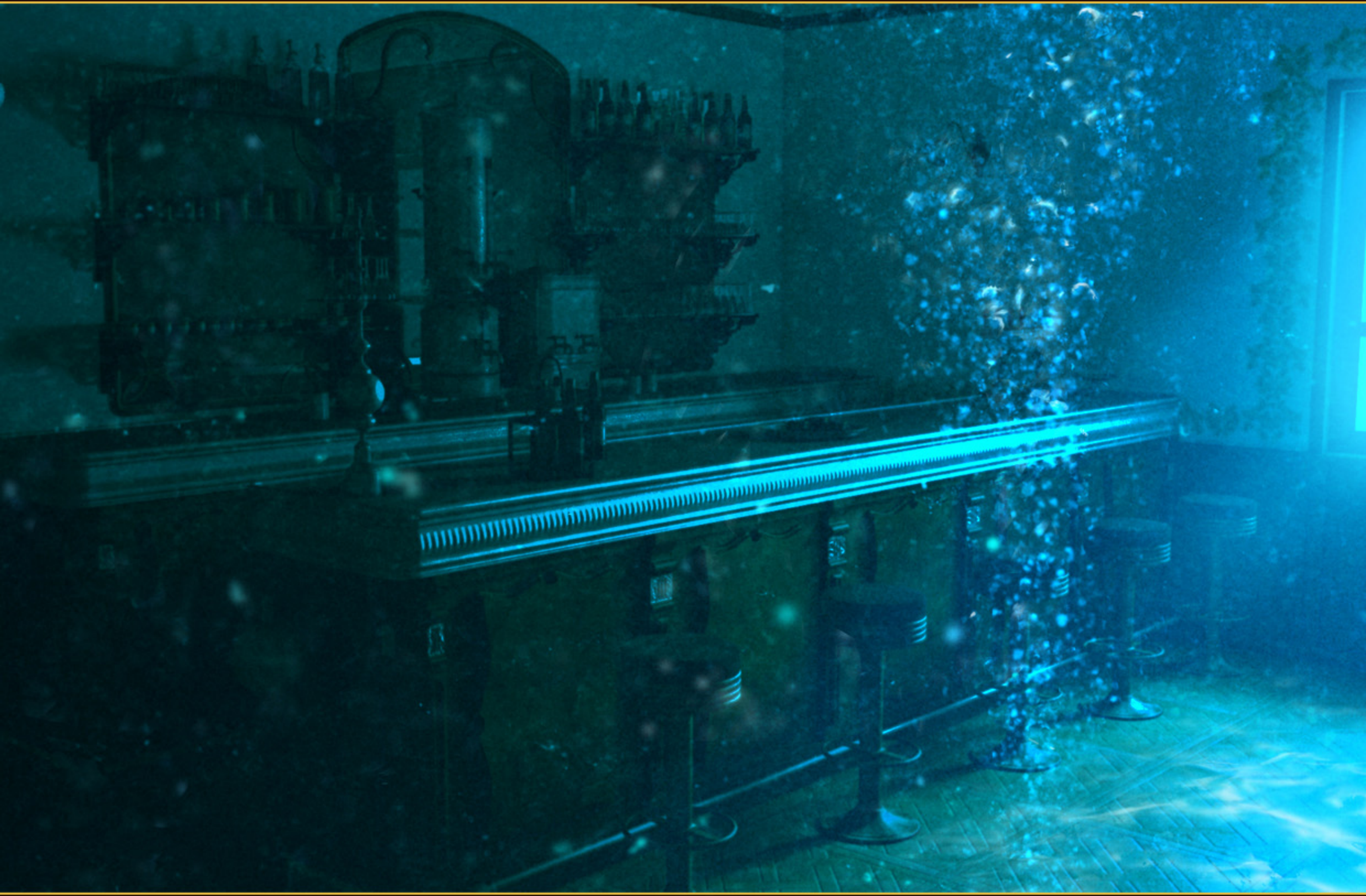
http://www.richardtilburyart.com

Or contact them at:

ibex80@hotmail.com



CHAPTER 04



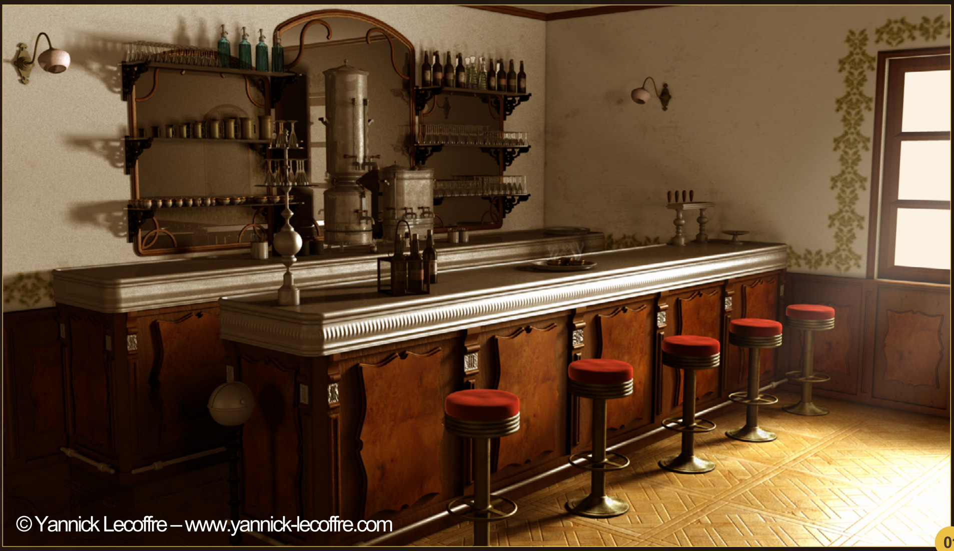
UNDERWATER SCENE

Chapter 04 - Underwater

Software used: 3ds Max & Photoshop

Introduction

This tutorial explores how to transform a regular scene into an underwater environment. We will begin with a base 3D render, which in this case is a scene created by Yannick Lecoffre that he has very kindly given us permission to use. The scene depicts a small bar in Paris and so we will imagine that through some terrible natural disaster the city has become engulfed by the sea and is now completely submerged. If we ignore the title it is also plausible to see the scene as a bar on a luxury ocean liner that has sunk and now resides at the bottom of the sea somewhere.



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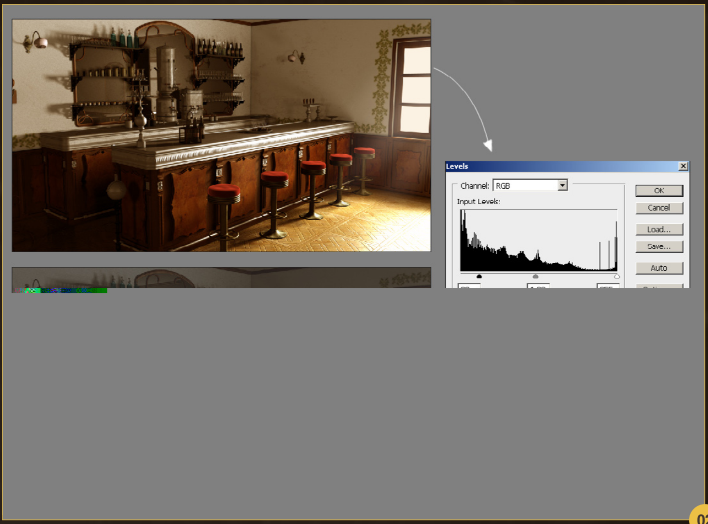
01

Fig.01 shows the original render by Yannick. We can see that the main light source is coming from the window on the right. If one was setting up a render in preparation for some Photoshop work, then it follows that the lighting and any special conditions would be set up beforehand in order to support the post-work and minimize the level of adjustment. Regarding the case in question, the light would probably have been less intense given the eventual conditions and perhaps there would have been some bottles and debris floating around the room. If you want to depict a scene that had been submerged for any length of time then you may also want to create some grunge textures to coat the furniture and walls, as well as some barnacles etc. However as we are transforming a render that was not been intended to be underwater we will assume it has just been flooded and so still looks quite pristine. We will also assume that the water is not too deep and so there is still a reasonable level of light streaming through the window, which will conform to the current lighting.

The first port of call is to duplicate the render so I went to Image > Adjustments > Levels. Here I reduced the brightness of the overall image and narrow the tonal range to make the whites darker and the blacks a little lighter (Fig.02).

The next phase is to change the color scheme so that the scene looks as if it is underwater. To do this I created a new layer and then used the Gradient tool, making sure to select the Foreground to Background preset (Fig.03). I selected an aqua marine blue as the color for one end of the gradient and a slightly darker version for the opposite side, and then dragged this across the image, making sure that the lighter shade was on the window side. Once done I set the blending mode to Vivid Light at 100% opacity.

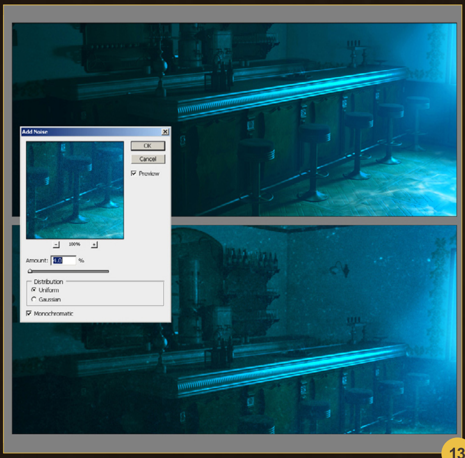
As the light is now more diffuse and less intense it is necessary to restrict its effect further by darkening the foreground somewhat. I created a new layer and then, using the Gradient tool once more, I chose a dark green and dragged from the left-hand edge across to the opposite side. This time I used the Foreground to Transparent preset, which has been made visible on a white



02

Vivid Light 100%

03



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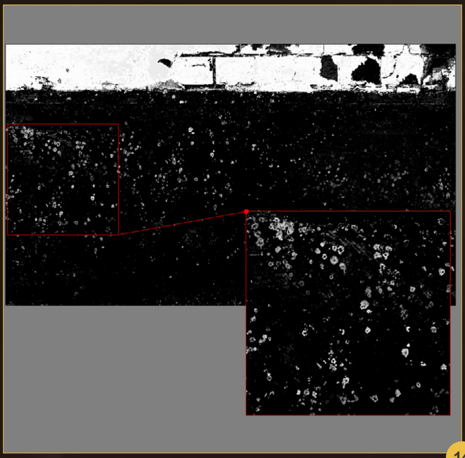

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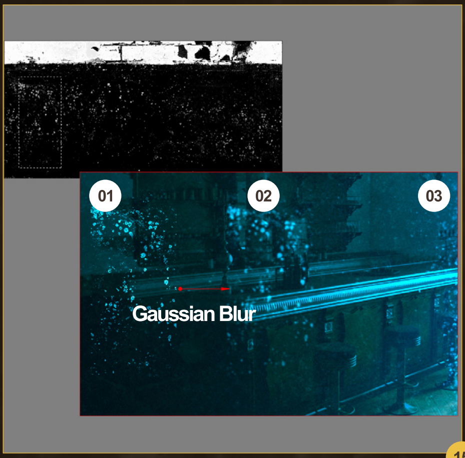

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In order to give the picture a more realistic sense of being underwater it helps to degrade it somewhat by way of some subtle noise and blurring. I achieved this by selecting the levels layer in Fig.02 and going to Filter > Noise > Add Noise (see settings in Fig.13). After applying this I went to Filter > Blur > Gaussian Blur and set the Radius to around 0.6. You can see the result of these two filters Fig.13, which includes the Dirt map particles, and compare it to the crisp version above. Another aspect that is also common to underwater environments is the sight of air bubbles. Ideally we would have a library of free images at hand that we could simply copy into our scene, but as these often carry restrictions we shall look for an alternative solution. I again turned to my trusted library of Dirt maps in order to find something that coul
this case was a map called “S
(Fig.14).

The area I was specifically in
section highlighted in red, which I felt could work
as air bubbles The first sta
and pasting a selection area into the scene (see marquee in upper image in Fig.15). Once this section had been copied in I set the blending mode to Linear Dodge (1). These did not really resemble bubbles as they were too crisp and so I applied some Gaussian Blur (2).

Once done it was simply a case of duplicating and scaling them to create a stream rising upward (3). You can use the Clone Stamp tool to do this, or just copy and paste the original selection and then use the Eraser tool to modify the composition.

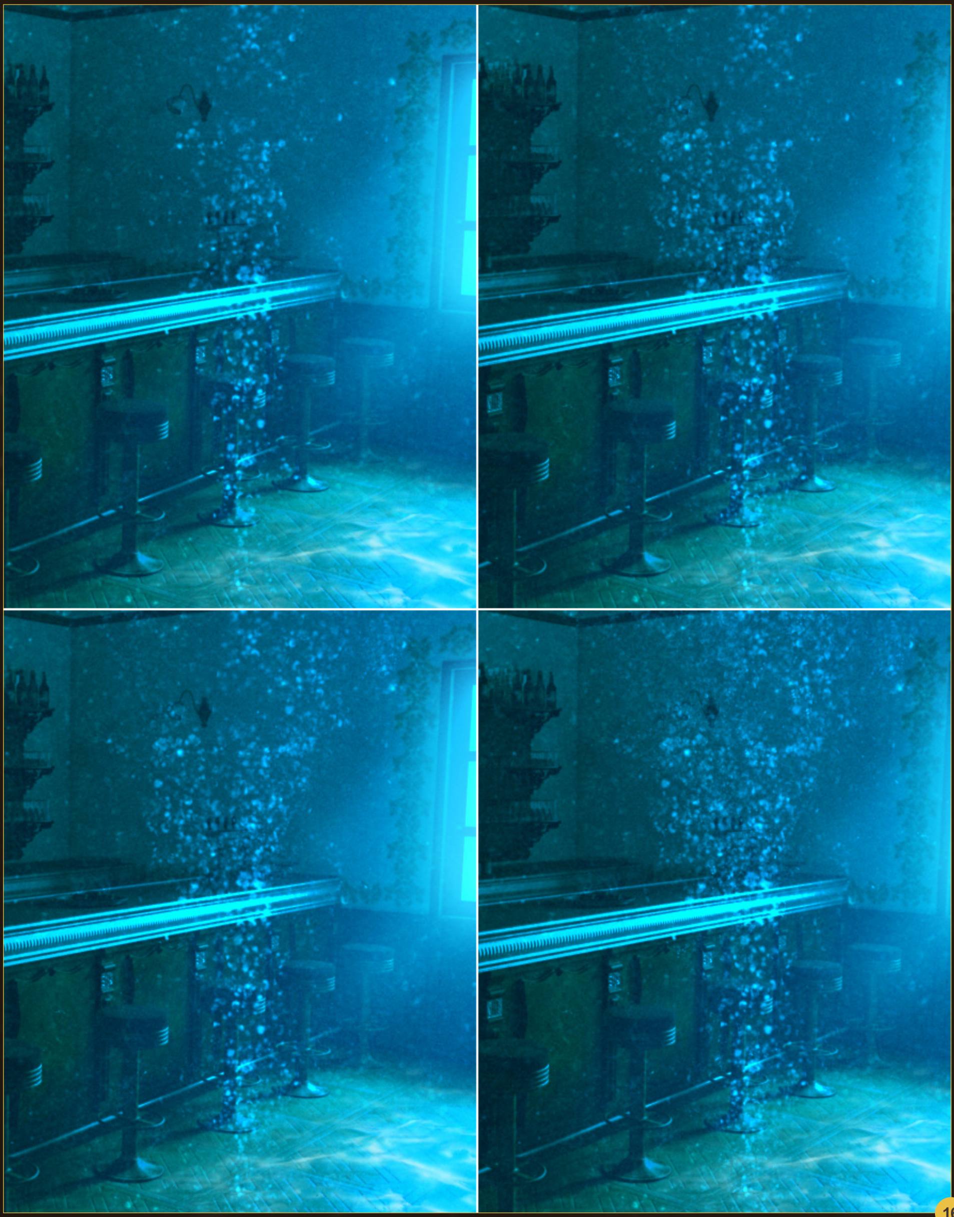

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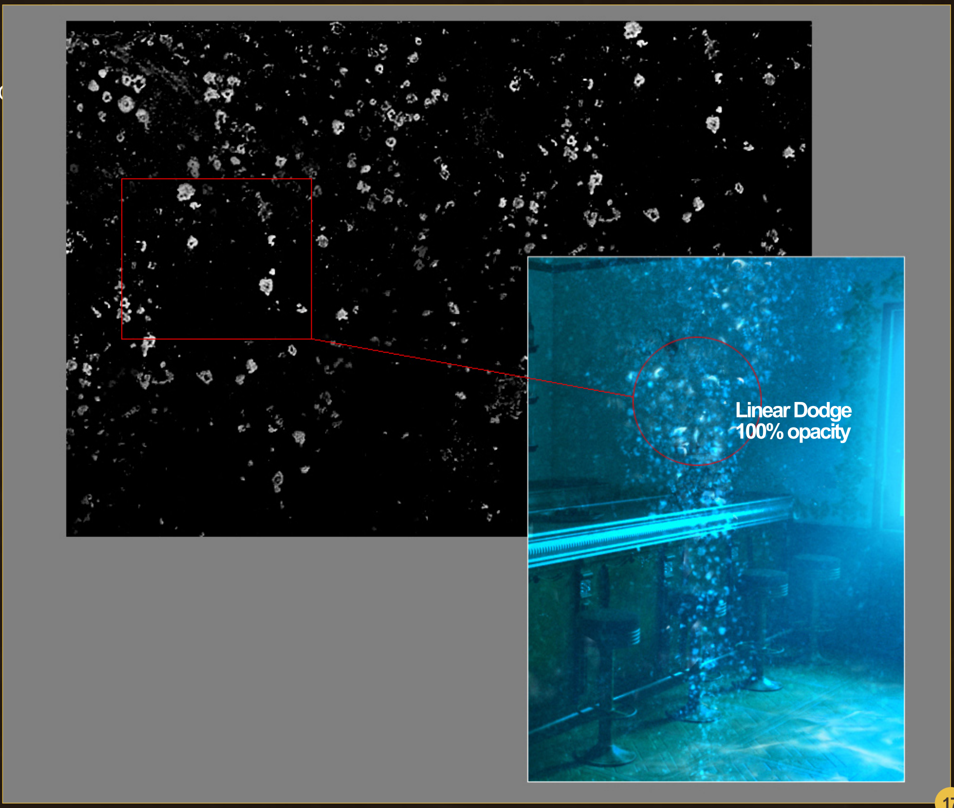
Fig.16 shows four stages that involve these steps. The top two images show the larger bubbles whilst the lower two show duplicates that have been scaled down and given a lower opacity to create the smaller bubbles. The entire stream was generated from the original Dirt map selection and modified using the Transform tools, namely Scale and Rotate.

The last phase involves adding some highlights across a few of the large bubbles, which again utilizes the same map. I selected an area that was composed of some of the brighter specs and ones that have a slight curvature, as indicated by the red rectangle in Fig.17. These are then set to Linear Dodge at 100% opacity and positioned so they look correct. I used the Eraser tool to form small arcs to replicate the shape of the bubbles.



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One last additional layer will complete the transformation and constitute a few larger particles that are nearer the camera. To do this I selected an area on the map shown in Fig.11 and scaled it up so that the white areas were larger. Then I applied some generous blurring and set the blending mode to Linear Dodge at around 75% opacity.

This concludes the transformation of the bar into a flooded chamber, the final version of which can be seen here (Fig.18). I hope this tutorial has demonstrated how Photoshop and post-production can prove both a useful and valid alternative to 3D with respect to creating certain effects, and be of some help in your future projects.

Richard Tilbury

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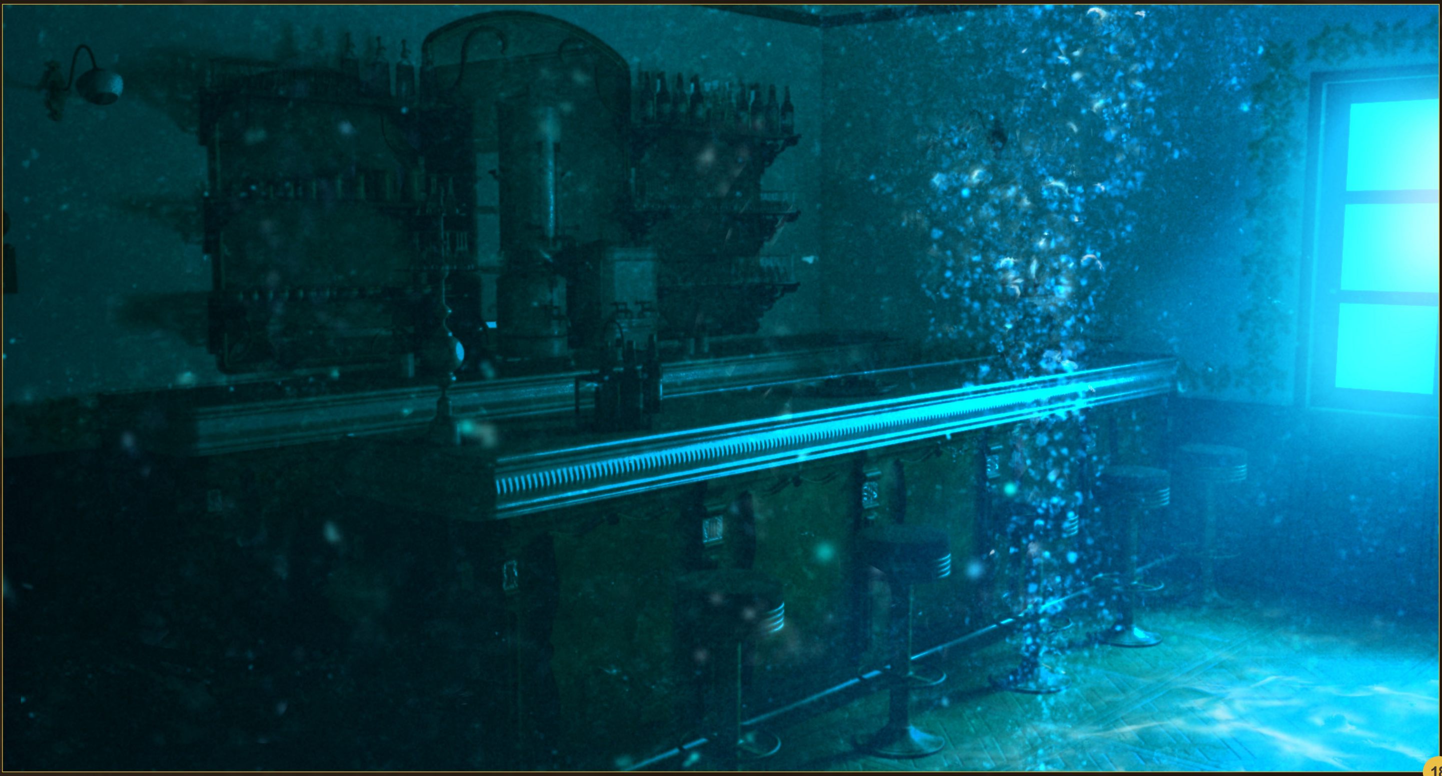

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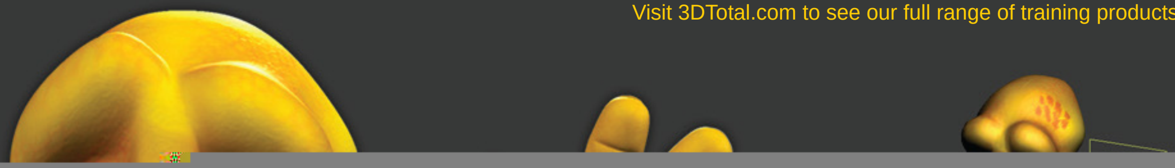

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